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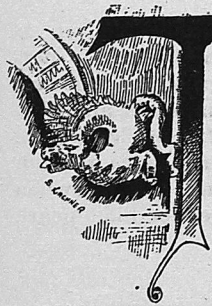
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THE DECORATOR AND FURNISHER.

DIRECTIONS FOR PAINTING A SCREEN PANEL WITH TAPESTRY DYES.

BY MAUDE HAYWOOD.



THE very charming design for a screen after the manner of Watteau, is best painted in French style, using the delicate blues, yellows and pinks so much affected in the coloring of his period. After stretching the canvas, which should be of the best wool, and carefully transferring an enlarged outline of the subject, proceed to

lay in the sky, middle, distance and foreground in flat, broad washes, blending them more or less one into the other. Use Gréniés dyes, the brushes and other materials according to the instructions given in former numbers of THE DECORATOR AND FURNISHER. Mix a pale tint of indigo in about half medium and half water, wash this all over nearly two-thirds of the sky, covering also the part where the lattice work and leaves are to come; and for the flower portion use medium and water, only just transgressing the line of the horizon. To gain a sunset effect, which would be very desirable in this picture, work into this lower part while still quite wet, first pale, clear yellow (mixed of course in medium and water), and afterward a little ponceau or rose. Colors must never be used without the medium, and if necessary to dilute them much water as well. When this is almost dry, yet still moist enough for the color to blend softly without running in the least, lay in the distant trees and foliage on the horizon with indigo and cochineal mixed, keeping it very light, yet sufficiently dark to contrast well with the sky, and preserving the relations of tone indicated in the copy. The distant water paint very light blue (indigo) with sunset reflections, add green to the cochineal and indigo for the moorland, and a little yellow as it comes forward. Break and gradate the tones, using light yellow with a little ponceau, and perhaps a touch of gray where a pathway seems to be indicated. In the foreground, as a foundation, it is a good plan to lay it in brokenly with clear very light yellow, blue and green, kept separate on the canvas. The tall trees should be put in with blue, cochineal and a little green, and the trunks perhaps a little sanguine in place of the green added to the blue and cochineal. The building might have the roof of ponceau dulled with gray, and the rest of it gray only.

When the first ground is quite dry the figures are the next consideration. Put in the markings and broad shadow of the girl's face in two shades of sanguine, and the flat wash in a very pale tint of the same, the first being thoroughly dry, and into this while still moist, after touching in a little ponceau for the

color of the cheeks, work green, made of indigo and yellow carefully, leaving the bright light on the edge of the face and shoulders, the brilliancy of which may be enhanced by scraping it with the rounded blade of a penknife after it is quite dry. The white wigs should be painted with gray and a very little yellow may be added or worked in separately. The girl's dress would look best light pink, the shadows of ponceau, sanguine and gray, the wash of light ponceau with a little yellow, and the half tones of a lighter tint of the shadow color mixed pinker or grayer as required. The flowered pattern can be blended in before the dress is quite dry with ponceau and brown. The man's coat might be lavender of ponceau, ultramarine and san-



DESIGN FOR SCREEN PANEL IN WATTEAU STYLE.

guine, kept warm in the shadows and colder and bluer in the light parts; his hat and hair bow plum color, made with blue, cochineal, sanguine and ponceau; his knee-breeches, golden brown, of brown and yellow; his stockings white, and his shoes black, with red heels.

For the border, after scraping the lighter parts where necessary, put in the lattice work in brownish green tones, using

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brown, yellow, indigo and green, and varying them with judgment; for the base get rather a stony effect with gray, working in separately light blue, yellow sanguine and cochineal. Put in the vine crisply and daintily with greens, using indigo, yellow and sanguine, working up the immediate foreground with the same colors and, perhaps, a little cochineal, all the rest of the background if properly laid in should have been finished in the first painting.

NEW EFFECTS IN WALL PAPER.

BY W. R. BRADSHAW.



NOTWITHSTANDING the fact that the present state of the wall paper trade does not afford much encouragement to the manufacturer to bring out lines of goods as elaborate and novel as were stimulated under the the pool system, yet they do not seem to be deterred by the condition of the trade from producing wall paper novelties that will compare favorably with anything hitherto designed by them in their particular line of decorative work. As may be expected, the range of new patterns for the present season is somewhat limited as compared with those produced some years ago, but there is more care shown in design and coloring, and it will be admitted that a design which is in itself truly beautiful is worth a great many whose only merit is that they are novelties. The manufacturers this season are individually endeavoring to produce a full line of wall paper effects, and do not confine themselves as heretofore to the production of some special novelty. It is quite possible for the dealer to obtain from almost any manufacturer a full line of blanks, flats, tints, ingrains, plain and embossed colored bronzes, silks, damasks, flocks, pressed papers, leather papers, brocatelles, and the usual varieties of wall and ceiling decorations.

The ordinary blanks nowadays are equal to the flats of a year or two back, and have the ground finely tinted prior to the printing of the pattern. Some of the manufacturers this year print the grounds of their blanks in a tinted crystalline lustre, whereby such papers possess the effects of the more expensive mica papers, without any addition being made to the price. Many of the papers in all grades are this year 22 inches wide, which is the width of English papers.

Only a few years ago, but one or two manufacturers made a specialty of ingrain papers; now almost every manufacturer has his own peculiar line of ingrains. We were surprised the other day, in looking over a stock of goods manufactured by a comparatively obscure firm, to find a very beautiful exhibit of ingrain papers both plain and decorated in all shades of colors. There were Indian red, French gray, yellow-green, Muscovite-blue, and nearly all the newer shades of colors. The Ibis rose and geometrical scrolls of the friezes for such papers, look extremely effective in their stone, slate, dark red, aloe green, tobacco brown, cerise, and catalpa grounds.

A new line of goods of the ingrain variety has been brought out this season and are called "Lustre Tints." These lustre tints have the appearance of an ordinary flat, but are quite different both in manufacture and effect.

In the case of a flat the color is simply printed on the paper, but these lustre tints are colored right through the pulp, and might be called pulp tints with equal propriety. In the case of a flat the colors are cold and have a dead finish, and are of course simply laid on the surface of the paper; but in the case of these lustre tints there is a depth of surface obtained, so that when you stand from the paper a short distance, looking at it on the wall, you could not exactly guess just how far the wall is distant from you, as the paper itself seems to possess a perspective quality that cannot be obtained in ordinary flats. These lustre tints are cheaper than ingrains and are generally decorated. The surface of the paper possesses a curious glaze or satin sheen, which is supposed to be caused by pressing the paper between rollers, and it is this quality that has imparted to this line of goods their name of lustre tints. In the plain lustres the paper is used undecorated, like a Monroe ingrain, and is sold in all the latest æsthetic colors. With each wall paper there are of course beautiful scroll patterns for friezes, the colors being chiefly reds, pinks and lemon-yellows, and in some cases the patterns are pink and yellow on a cream ground, and three or four shades of blue, also on a cream ground.

A substance which very closely resembles mica, but which can be ground to a finer powder, is very extensively used on papers this year under different names. One firm calls it "Crystalline," another "brilliantine," another "opalescent effects," another "lustra," &c. The effect is metallic, and when uncolored the substance possesses a pearly lustre which makes a very attractive addition to the coloring of the paper. One firm lays the substance on the paper with a transparent gum, while another mixes the color with the ordinary pulp color, thus producing a wider range of metallic color effects than can be obtained by simply using bronze powders. Another firm prints the

petals and stems of floral designs with blue, pink and silver opalescence, which is a relief to the eye after contemplating so much bronze powder effect as has been put on papers in years past. Sometimes the interior ground of an original scroll is covered with a flat tinting of variously colored crystalline metals that produces a beautiful mosaic effect.

In real mica papers the designs are quite as charming as heretofore produced. We have seen an English Orange lily pattern produced in white mica on a flat slate ground. Another pattern represents a large white daisy on salmon-red and Nile green mica grounds, and there is a very beautiful apple-blossom pattern having terra cotta flowers, on a pale cream mica ground. When one considers how beautiful a mica ground can be when tinted salmon-red, terra cotta, lemon-yellow, lavender lilac, pearl,



DESIGN FOR BOOK SHELF AND SEAT, BY ROBERT Y. BARROWS.

gray, yellow-cream, absinthe, claret, and daffodil, with flowers thereon gleaming with iridescent metals, he can form some idea of the extreme beauty of such papers.

In gilt papers some beautiful effects are introduced. We have seen a motive of stencilled cysanthemums in blended yellow, blue and gold bronze, on a cream ground. The fine golds of some manufacturers, particularly in the embossed papers, produce the very finest of silk and satin effects. A splendid brocade pattern in blue is thrown upon a gold line ground. In other patterns 15th Century illuminated scrolls, with gold outlines, have details in yellow, brown and red in pleasing combination. We have seen a green and copper bronze floral pattern, having pale green leaves, climbing up a silver rod, all on a yellow background. In some cases new effects are sought for by blending the metal used with the beforementioned crystalline